

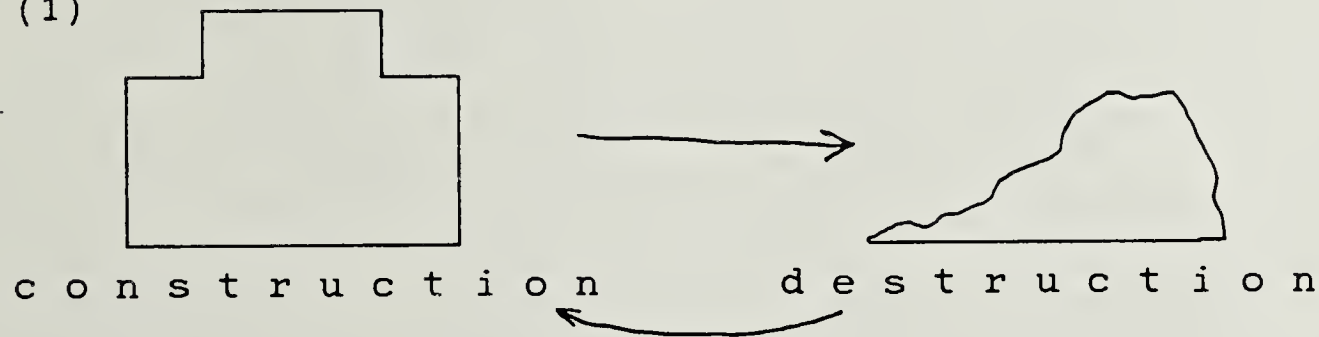
the statement of KAWAMATA; FROM DESTRUCTION TO CONSTRUCTION

(1)

In a modern city, there is constant destruction and construction going on.  
The phenomenon seems to repeat itself .....

( c o n s p i c u o u s      c o n s u m p t i o n )

(1)



(2)



(2)

By using materials found in destroyed buildings and applying them to existing structures.

I construct wall-like labyrinthine structures out of wood in urban settings. By explaining the places that I use and the material (I always use wood), I think I can convey a general sense of the ideas that lie behind my work.

First of all, structures are assembled in ordinary settings, not just museums and galleries—for example, an empty lot in the city surrounded by buildings. I also use arcades, buildings at construction sites before they are demolished, and the most private space of all—a room in an apartment or condominium.

When people walk around in the space and observe that the wooden structure and overall space are assembled in relationship to each other, the setting itself, I think, conveys the impression of having been taken apart or reassembled.

In cities today, where everything is built on the basis of plans, the very process of constructing something simultaneously reveals the process of destruction. If so, then it seems to me that the simple activity of assembling things contains another meaning as well. When one observes over time the activity of putting things together and dismantling and returning them to their previous state, then everything seems to be part of a large cycle of construction and destruction. The same is true of wood.

The sight of huge crates and scaffolding at construction sites all over the city fills me a sense of the city's energy. The reason is that it seem to be a great symbol of productivity and consumption. I take my material from the midst of this lively activity: sometimes it is discarded material gathered from construction sites, old wood from a lumber yard, or things picked up off the street. These discarded items were assembled in a aprticular place for a while, and given a function as part of structure, and then were taken apart and returned to the streets as discarded objects once more. I am interested in the process that these materials pass through itself. More than simply being a matter of recycling or an expression of ecological thinking, it expresses what I think about one large economic system.

This time of the exhibition at Storefront, I will be present the documentation of my recent projects, in several cities, by drawings, photograpies, and other text.

February 12, 1988, in Tokyo

K A W A M A T A



From Destruction to Construction  
Kawamata

April 28-May 28, 1

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needs to be a  
long dash  
(—)

880, KAWAMATA.

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Kawamata

February 12, 1988

Tokyo

# The New York Times

FRIDAY, MAY 20, 1988

## Review/**Art**

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### **"Kawamata: From Destruction to Construction"**

*Storefront for Art and Architecture  
97 Kenmare Street  
Through May 28*

This exhibition documents the architectural projects of Tadashi Kawamata, a 35-year-old Japanese-born artist whose outdoor projects have appeared in Asia, Europe and the United States. His sites are vacant lots and high rises. They are also buildings with loaded histories, such as a partly destroyed church, a converted church or a squatter's quarters earmarked for demolition.

Using scrap wood taken from near the site, Mr. Kawamata and his team wrap scaffolds around lots and buildings. The scaffolding is precarious, often shaped like a twister, but it seems to blow through a site like a cleansing wind. The circular movement through the very old or very new architecture brings to the site something organic. This transient, scrap scaffolding also seems to grip the building and protect it.

These projects touch people. Their movement, and their combination of fragility and care, has a way of sweeping visitors into the site, humanizing it, creating an identification with destruction and creation, development and demolition. This is an artist who has the ability to call attention to the environment in a sharp and poetic way.

By MICHAEL BRENSON



# ADDED ATTRactions

PATRICIA C. PHILLIPS

Though logic, observation, and common sense all indicate that even architecture is vulnerable to the quixotic forces of economy, time, and personal taste, it forms a matrix for orientation when much else seems in a state of permanent transition. The pattern of architecture—the memory of a specific building or buildings—insinuates itself into and enters the human mind, creating a complex cartography of representation and recollection. And while architecture affirms our faith in the veracity of the physical world, it simultaneously helps to concretize for us the inchoate experience and illusive conception of time. The process and evidences of construction give time a certain legibility. The movement of the body through the spaces of architecture creates another kind of inscription of temporality. Buildings and spaces are charged with this dynamic exchange of the tangible and the immaterial, of visible characteristics and pure phenomena.

But architecture can also be disturbingly mute. An active, deliberate awareness is frequently required to release its intrinsic, but not always transparent, ideas. For example, Christo's projects and proposals to wrap, bind, and gag buildings are his most compelling projects. His invasions bordering on assault—in order to conceal architecture's face, make it temporarily disappear—are radical acts. The great irony of these projects and proposals, however, lies in the fact that Christo's ghosted forms serve to enhance the iconic power of the original buildings at the precise moment when the visual fact of their presence is obscured. The physical mass is articulated and exaggerated by the wrapping, and the texture of surface materials, windows, and color acquire altered qualities through the memory's creative embellishment. Unlike Christo, artist Tadashi Kawamata does not make buildings disappear entirely, but he aggressively and suggestively changes their character through his commensalist interventions.

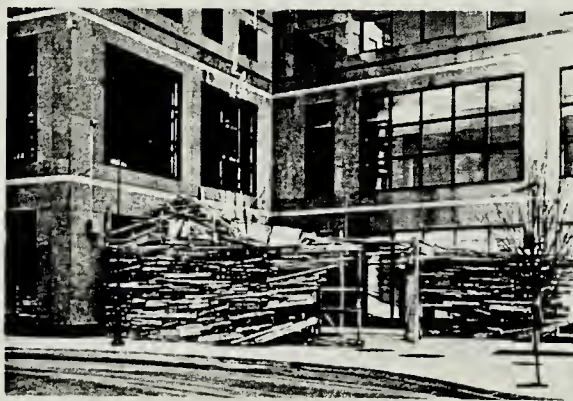
His temporary projects may affect the architecture ever so briefly, but they radically transform the perception and the history of the object, and its image in the public's consciousness. The enduring idea of the building is amended by his short-lived encroachments. Kawamata's installations are sutures that stitch together the temporal and concrete dimensions of architecture.

Kawamata's found-wood constructions, attached to the edifices of buildings, may appear to be great constructivist fantasies. But they evoke other associations as well. Buildings with a Kawamata project affixed to their sides recall the assemblages of scrap material clinging to the enormous magnets suspended from junkyard cranes. As those cranes slowly rotate and stoop toward piles of discarded metal, scraps of metal seem suddenly propelled to the smooth surface of the magnets' simple abstract form, jutting out like giant quills or thistles to create a marvelous, hairy silhouette. Kawamata's works make it seem as if an entire building site had suddenly developed such a strong magnetic force, sucking to its sides

all the assorted detritus and debris from the city beyond. When the charge dissipates, we can imagine, the pieces of refuse will drop off and scatter once again into the urban landscape of garbage and neglect.

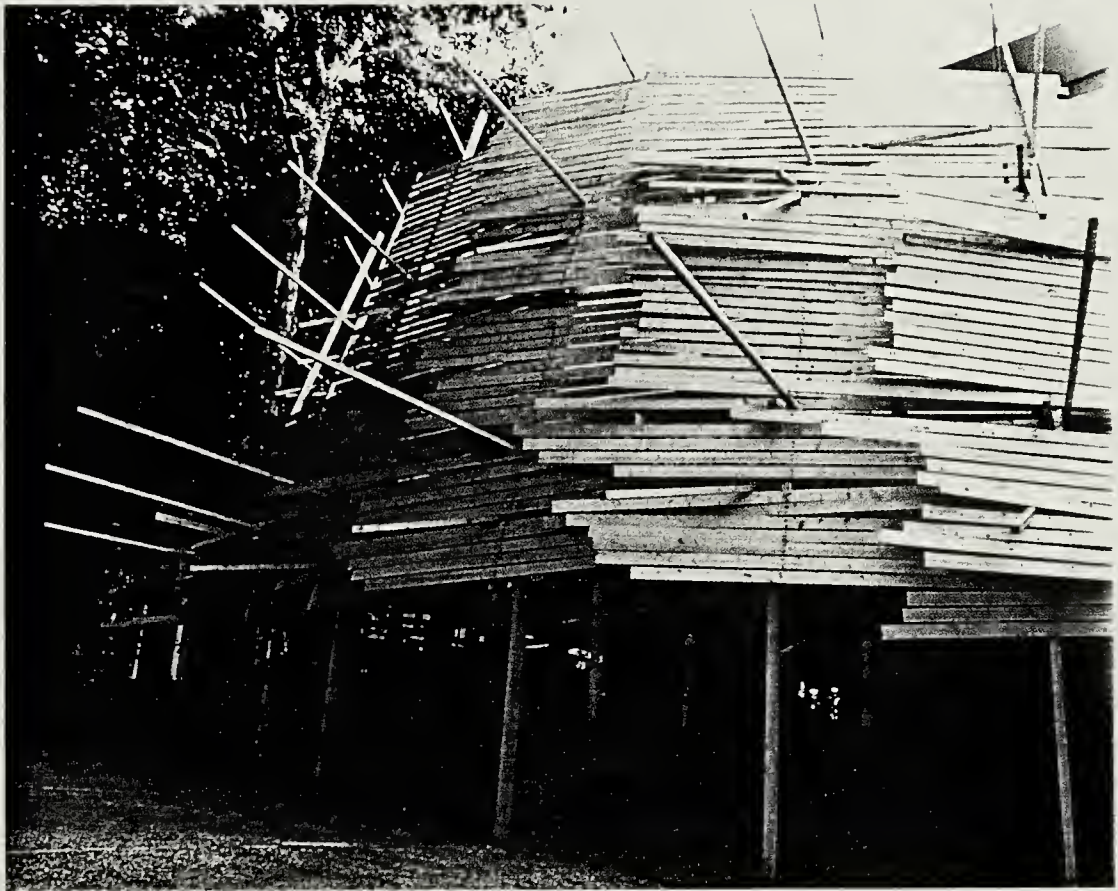
Kawamata's work is more about this kind of phenomenal occurrence than about structure or construction. Certainly these unruly inventions illuminate nothing about structural integrity or economy. They are purposefully unrestrained, overbuilt, excessive, and excited. The goal here seems to lie in the satisfaction of some frenetic energy, rather than in the achievement of some conclusive form. The work is about how most people would like to build, and how almost every child does. Even if the artist has deliberated and calculated the finished forms, the result seems accretive, adjustable, and improvised. Kawamata's projects tweak the obvious meticulousness of architecture—the formal rigidity of the grand plan and the skillful orchestration required to create even the most simple space. His work suggests a process of urgency and expedience that nevertheless is contingent upon the inflexibility and security of the systematically constructed building.

Kawamata began as a student of painting who first hung his work within the traditional gallery space in conventional ways. But there was a sense of restlessness and a growing frustration with the restraints of painting; his interests rapidly moved beyond the painted surface to the underlying structure of the stretched canvas and the picture plane. His rather literal manipulations of structure and frame began to stray, eventually expanding to consume the entire gallery space. People moved through rather than walked up to a Kawamata. By 1979, he was working exclusively with timber constructions, and moved, for the first time, outside the gallery. His *By Land*, for example, was a rambling structure situated on a Tokyo riverbed under elevated railroad tracks. *By Land*, in fact,

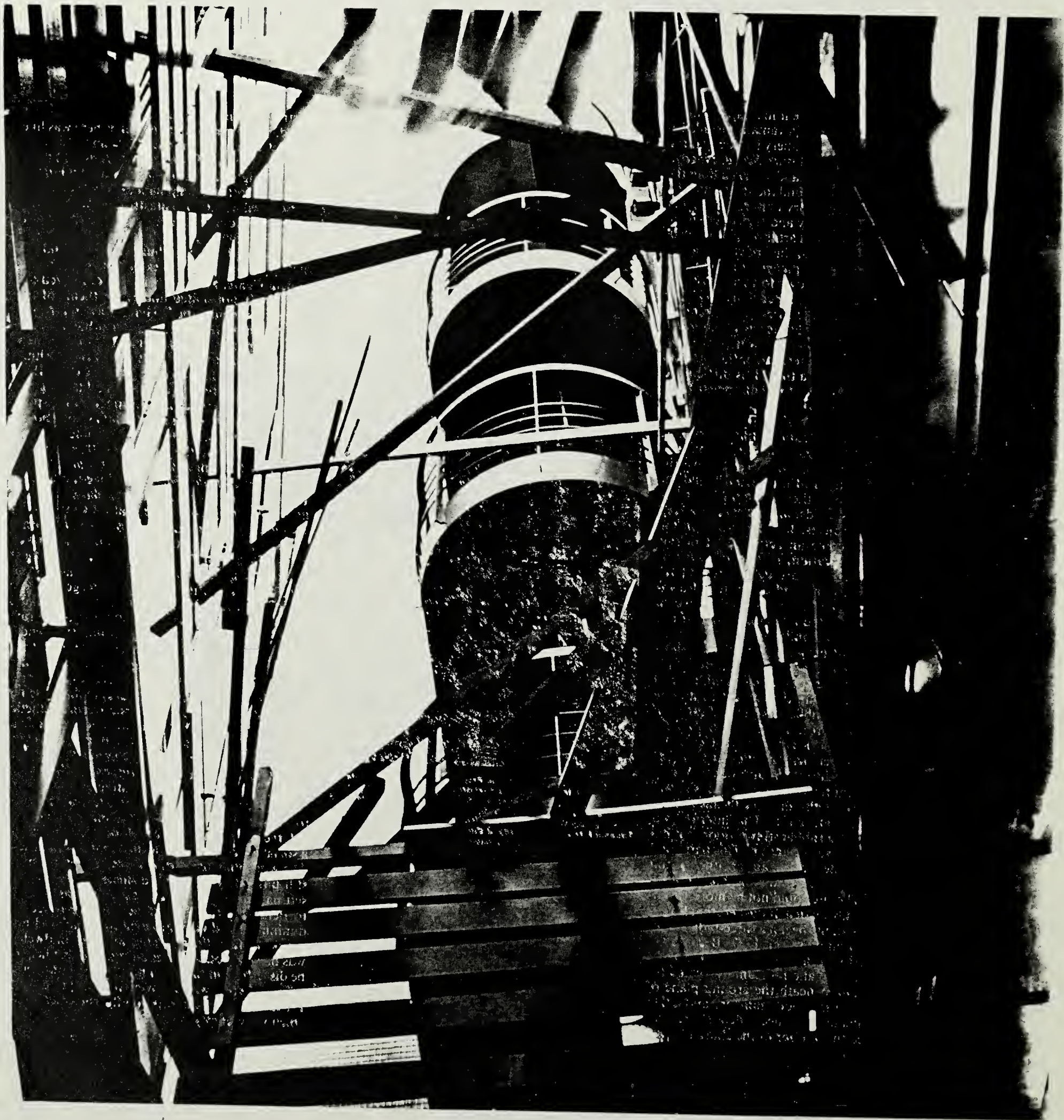


This page: **Tadashi Kawamata, *Favela in Battery Park City: Inside/Outside*, 1988**, wood, installation view in "The New Urban Landscape," Battery Park City, New York. Opposite: **Tadashi Kawamata, *Glass Art Akasaka*, 1984**, wood; installation (realized by Kawamata with PH Studio) in the stairwell of Arata Isozaki's Kowa Building, Akasaka, Tokyo. Photo: Shigeo Anzai.











was extremely difficult to approach by foot; here, the spectator was unlikely either to walk up to or walk through the piece, but rather to register its presence as one passed above it in a rapidly moving railroad car. In 1981, Kawamata installed a construction in Art Space Gallery in Nagoya, the wooden elements of his *Measure Scene, Nagoya* simultaneously submitted to and attacked both the interior space of the gallery and the space outside. Kawamata's career trajectory condenses the immense changes provoked by and registered in environmental and conceptual art through the 1960s and '70s. Over the years, his poetic wooden forms—first frames, then plans, and now full spatial structures—have grown to enfold both interior and exterior space in a peculiar, awkward embrace that constrains and caresses the architecture at once. Yet contemplating his evolution is like beholding the process by which a small organism, injected with steroids, inflates to an enlarged athleticism. For a time, it is difficult to distinguish water weight that will disappear from the real heft that will remain.

For paradoxically, though Kawamata's dramatic shift in scale has required that everything get bigger, more calculated, and more ambitious, the real changes that have occurred involve the nature and composition of his audience and the quality and duration of their encounter with the work. Not only does a wider art audience now seek out Kawamata's projects, but the citizen in the streets has also become an active agent in this channel of communication, so that the work is faced with meetings that are deliberate and focused as well as fleeting and distracted. Kawamata's response to this vast variety of the world has been to move toward a language that, if not formulaic, has become quite fixed.

Two of his recent projects in particular show the possibilities, as well as the limitations, of his approach. Both were temporary installations, and both were planned within the context of a large art event but sited in "public" locations. *Destroyed Church*, 1987, was a project that Kawamata built for Documenta 8, in Kassel, West Germany. Kassel, like many other German cities, experienced leveling destruction during the air raids of World War II. A small church on a trapezoidal site was badly damaged by bombs; only the facade and external walls were left erect. The interior was devastated, leaving a rubble-strewn floor that has since filled with native vegetation. This particular building is a monument by default; neither rebuilt nor torn down, it is a disquieting memorial to violent events. The site could not be more visually or metaphorically loaded. It was here that Kawamata and ten assistants began a three-month process of construction in March 1987. Because the structural integrity of the original floor was compromised, Kawamata and his team excavated the site so that it sank beneath the ground plane of the city. From scrap wood, lumber, and other castoffs, Kawamata fashioned a dense, irregular lattice that filled the interior of the church, strad-

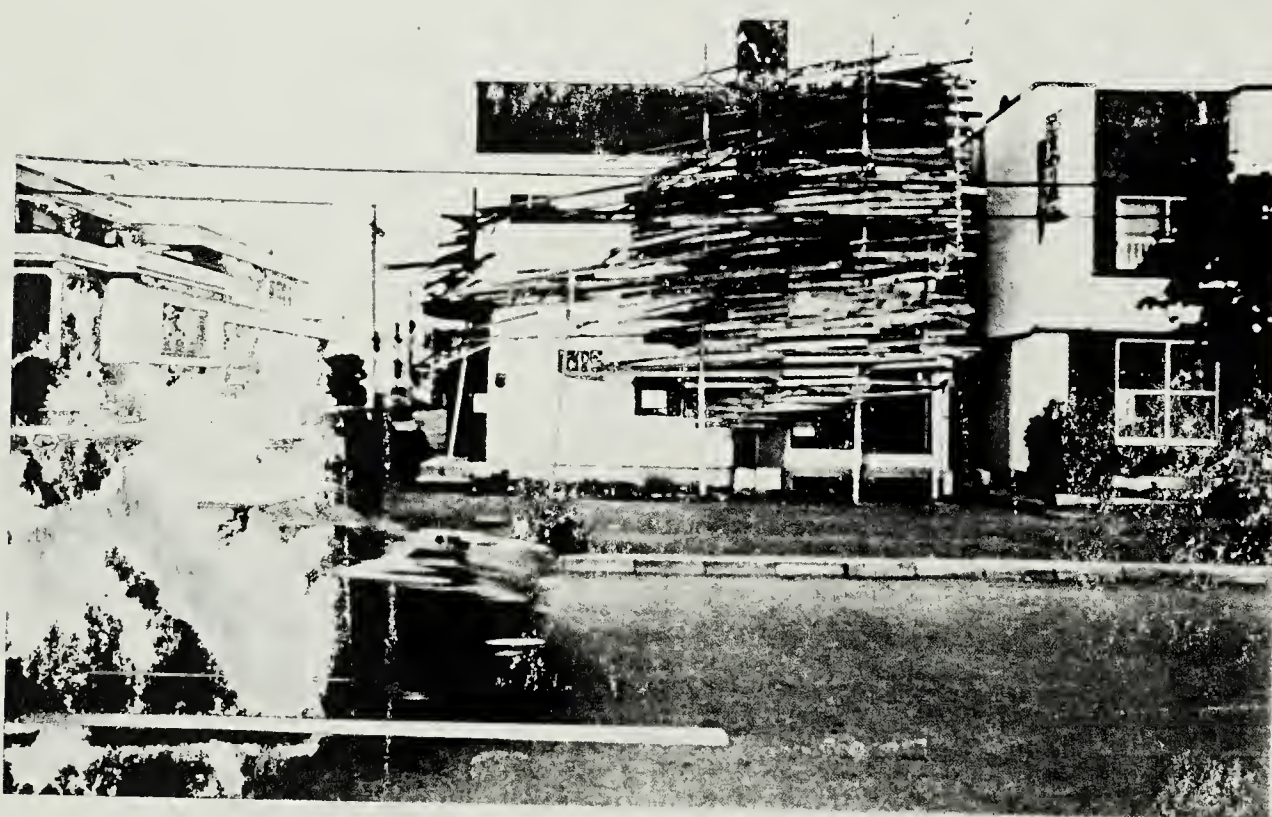
dled the low walls, and wrapped like thick, viney vegetation around the building shell. In some sections, the density of this almost crystallike structure obscured the building, while in other corners and stretches the original surface remained uncovered. Kawamata's planned chaos here was like a bracket fungus on an old tree trunk, marking its age, its susceptibility to parasites, as well as its continued significance in spite of its diminished vitality. His formal manipulations received and accommodated the rich, catastrophic tale of this building—once a spiritual center and now a powerful urban void.

A year later Kawamata built another grandiose structure—this time for an exhibition at the World Financial Center in New York City, organized by, but certainly not united under, the theme of the "new urban landscape." Here, Kawamata was faced not with the sublimity of the urban ruin but with the pomposity and banality of a new skyscraper. Given the option to build either within a vast lobby of the World Financial Center II or in an outdoor area adjacent to the building, he chose to use both conditions. Inspired by the spontaneous, inventive slum dwellings of South America, Kawamata inserted his intentionally sloppy esthetic into the relentless orthogonal grid of the new building. His *Favela in Battery Park City: Inside/Outside*, 1988, was a long faceted corridor stretching across an exterior plaza, stopping abruptly at the glass curtain wall of Cesar Pelli's building, and then scuttling along a dark corner of the lobby and the curtain window that marked out the facade of future retail space. The most remarkable quality of the structure was its random, illegible configuration—that its genesis and closure seemed arbitrary—that it seemed like a fragment of some more ambitious notion. Wrapping and meandering its way around the slender trees planted in a grid in the plaza, it evinced this imported fecundity, creating a very brittle discourse between recycled nature and reused debris. But if the artist anticipated a deeper dialogue between a disobedient and a more governed esthetic, it never occurred. What might have seemed, at first, like a radical gesture was, in fact, overcome by the basic normative intentions the project shared with its host architectural site. Here, even the original source of inspiration and the organizers' accompanying descriptive text were unable to bolster the critique that the piece supposedly offered of commercial developers' complicity in a social order that has spawned so many homeless. The work may have looked very different, but it still ultimately signified business as usual in this setting. The scale of the installation was adjusted to Pelli's big building, rather than to reflect the diminutive and vulnerable nature of a hand-built shack. In fact, the reference to the slum dwelling was naive if not disingenuous: one couldn't help but be disturbed, in fact, that homeless people weren't being offered warm haven in this piece. Thus Kawamata's favela was loudly rhetorical, conspicuously empty.



This page: **Tadashi Kawamata, *Projeto Novo de Julho Cacapava* (Julho Cacapava's new project), 1987, wood.** Installation view in São Paulo. Above opposite: **Tadashi Kawamata, *La Biennale di Venezia*, 1982, wood.** Installation view at the Japanese Pavilion, Venice Biennale. Below opposite: **Tadashi Kawamata, *Destroyed Church*, 1987, wood.** Installation view at Documenta 8, Kassel, West Germany.





Tadashi Kawamata, *Tetra House M-3 W-20 Project*, 1983, wood. Installation view in Sapporo, Japan.

Kawamata's work not only needs but in fact feeds directly off the stimulus and the tension of a very complex site. That his symbiotic art is absolutely dependent on the nature and vitality of its host is its most consistent and significant idea; it is also its most ironic. The challenge, then, as it must sink its life-sustaining roots into its immediate environment, is in how it manages to both negotiate and somehow transcend its own parasitic nature. The catch comes when the dynamic of dependency and interdependency spawns a body of work that can refer to many things and many ideas somewhat superficially, but to none with true passion or tough conviction. An issue of some significance, therefore, is the temporal nature of the work. To make temporary art is both a restraint and a liberty. Kawamata's projects often take a long time to develop, but their realizations are short-lived episodes preceding a final denouement. Certainly his frugality of materials and methods deployed to multifarious effect is enchanting. But compressed circumstances that generate a sense of urgency sanction also the unpredictability of a risk-taking art. Kawamata, however, is, for the most part, choosing to use these series of temporary installations as a kind of traveling troupe that sets down in different towns. The location is not the same, but the script remains virtually unchanged. The new settings make each work unique, but the formula, like all good systems, is infinitely repeatable. In Kassel, then, Kawamata's incongruity and powerful illogic generated some accelerated, vital exchanges, yet in Battery Park City, despite the almost inevitable engaging effect, the reciprocity was flat and routine. Kawamata seems to be trying to wrestle with some profound questions of contemporaneity, but his work risks residing all too securely within the tradition of the singular autonomous gesture. Its appearance of infinite flexibility and spontaneity is, in fact, beginning to seem an effect produced by a standardized methodology; its radical antiformalism, ironically, an exercise—albeit an exquisite one—in formal manipulation.

But there is potential energy available in this stew of issues and inconsistencies. Kawamata's work is instantly arousing. It delineates the existing context through its own magnificent obsessiveness. If its seductive layering, its tactility, its overbuilding, are still in the service of tentatively constructed ideas, if these projects suggest questions that they might be about but never quite ask, nevertheless, in taking the readymade of architecture and temporarily amending it, this lush ephemeral work has the potential to stimulate lasting provocation and insinuation, deeper and tougher examinations of our "given" world. In Kawamata's work, we can see the glimmers of what, adequately nourished and explored, might become a truly critical and imaginative—as well as an exhilarating—enterprise. □

Patricia C. Phillips teaches design and criticism at Parsons School of Design. She writes regularly for *Artforum*.



*March 10, 1994*

To Tadashi Kawamata and Mika:

Dear Tadashi and Mika;

Thanks for your material and books. From the material you provided, I have begun to outline certain issues that I would like to write for you in *Atelier Calder*. The central issues would be about your work in relation to architecture, city and society.

Without doubt, your work has become increasingly architectonic over the years. The work has reaches beyond the early idea of interventions into existing spaces and is now creating an architecture of its own. The source of this new architecture is the elements that are temporary, non-monumental and ephermeral in the existing city—built elements that counters with the dominant calls and expression of an ideal and modern city. These elements, which undermines, criticizes and underlines the reality of contemporary city in social and physical implosions, creating a hand made 'public architecture' that reaches beyond the intellectual discourses and fear about dystopia and begins to seed what might be the reconstruction of our city in practical and humble disguises. The title of my writing might be "Public Architecture: A Reconstruction of Dystopia."

To illustrate these points, I would like to have additional slides, and they are;

from "Kawamata Project on Roosevelt Island"  
Page 53. 55 (the right picture), 59, 92-93, 114, 143

From "Kawamata in Zurich"  
Pages 22, 67, 75, 92 (picture of bay window at the top), 93, and the  
5th photo in the field work section at the end of book (the wooden box  
right left of a big tree. Are these toilets?)

From *Art Random*  
The first double page picture (construction scaffold in France?. It has 2  
catwalk tied by 6 ropes at the left side)  
The next double page picture (a closed newstand in New York)  
The next double page picture (an old building being braced by 7  
triangular wood trusses)

From "Kawamata: Prefabrication"

Full page picture on the third page with the building behind (The building definitely has Wright's influence)

Because I would like to use this writing for both your book by Atelier Calder and my own StoreFront book, I have to ask you send a copy of the above list to StoreFront, and take another copy to Atelier Calder. I also would like you to take a copy same slides that you already sent to me on Favela in Houston, Frauenbad in Zurich and Passaggio to Atelier Calder to illustrate my text.

Also, I would like to have project descriptions on the following works for StoreFront book.

1. Nove de Julio Cacapava
2. Destroyed Church
3. Spui Project
4. People's Garden, Kassel
5. Favela in Houston
6. Frauenbad, Zurich
7. Passaggio

I am sorry for asking so much, but I am excited to write about your work in context of architecture.

Kyong

p.s. Is this image Favela in Houston?



KAWAMATA + on the table

Iseki Bldg. #301, 3-11-5 Kamimeguro,

Meguro-ku, Tokyo 153 Japan

tel. 03.3792.6734

fax 03.3792.6774

To:

Kyong Park

Storefront

97 Kenmare Street

New York, New York 10012

U.S.A.

fax to 001-1-212-431-5755

*In total 6 pages*

*15*

~~14~~ March 1994/by fax and airmail

Dear Kyong,

Thank you for your fax of 10 March.

Tadashi and I are very happy that you are writing for our Atelier Calder book.

The book for Atelier Calder is also for Tadashi's project at CCC in Tours and Atelier Calder in Saché, designed at our side in Tokyo, and Atelier Calder Administration in Orleans prepares for printing in France by Machintosh computer. We just have done our first draft of mock-up, and will correct and redesign after all materials are arrived to Atelier Calder Administration.

The basic design of the book is a similar to Atelier Calder's introduction book. If you don't have Aterlier Calder book, we let them send ones to you immediately.

The book will be 2 parts in a box and its contents of book will be roughly:

Part 1 (88 pages)

- Introduction by the directors
- Housing Plan around Loire River (plan)
- Traverse, Blois (plan)
- Paris Rooftop Plan (plan)
- Essay: Kyong (French/English)
- Tower Cranes, Paris (plan)
- Walkway, Albi (plan)
- Essay: Marie-Ange Brayer (French/English) with plates of the past realized projects in France (Ecole des Beaux-Arts in Aix-en-Provence, La Maison des Squatters at the downtown of Grenoble, Vieille Carité of Marseille, and Lyon Biennale 1993)
- Selected Biography

Part 2 (about 50 pages)

- Interview by Frédéric Migayrou (DRAC) and Alain Julien-Laferriere (director of CCC)
- Documents of the project at Atelier Calder and CCC.

We send the most of your requested slides, but we would like to ask you to scan some of them from the catalogue because we do not have these originals. These are pp. 22, 67, and 75 in the Zurich book.

Also, in the Zurich book, there is no "bay window" picture on p. 92 and 93 but sidewalk. Would you please advice which one you are talking about?

If we understand correctly what you mean "descriptions," here are them as much as we can have at this moment.

Construction site project **Nove de Julho Caçapava**

The 19th Sao Paulo Biennale, Sao Paulo, 1987

In the city of Sao Paulo, there was a construction site and demolition of the area was going on. At the site, at a corner where nobody works for a few weeks, in the same time the reat of area is progressing, Kawamata made a structure using demolished material there. He described this project "it's like a snake eating his tail by himself."

**Destroyed Church, Kassel 1987**

at Documenta 8

(See Tadashi's large book KAWAMATA, published by Gendaikikakushitsu 1987, pp. 8-35.)

Construction site project **Spui, The Hague 1986**

(See Tadashi's large book KAWAMATA, published by Gendaikikakushitsu 1987, pp. 214-223, also attached copy by Philip Peters.)

**People's Garden, Kassel 1992**

at Documenta 9

(See attached copies of the statement to Documenta office.)

**Frauenbad, Zurich 1993**

for one-man exhibition, the installation on Limmat River and exhibition in Helmhaus (City Museum.)

(See the book. Anything else???)

**Passaggio, Prato 1993**

at "Inside Out" exhibition organized by Centro per l'Arte Contemporanea Luigi Pecci.

In the city of Prato, Kawamata made several temporary structures with scaffolding. The structure is like passages or animal roads in the old town of Prato.

Also, your last question about the image is Favela Plan, but NOT Houston, just a plan maquette in Sao Paulo. And the small shelter house of Field Work in Zurich is the city owned temporary house for construction site.

Please advice precisely if there is anything else you need, we mail to you with slides and all of this fax.



Also for Atelier Calder book, to illustrate pictures which you requested, we would like to know if you have certain idea for layouting when you finish writing. It will help us a lot for us to remake the mock-up.

We wait your reply at this end, and will mail all to you as soon as we can.

With love as usual, to Shirin and my favourite Cyrus too!

Mika Koike

A handwritten signature in blue ink, appearing to read 'Mika', with a stylized flourish extending to the right.

## TADASHI KAWAMATA

## PHILIP PETERS

In 1985, the *Gemeentemuseum* of The Hague started with the realization of a number of projects 'in situ'; first inside the magnificent museum building of Berlage, afterwards also outside it, in town. It was done as part of an attempt to let autonomous art function without compromise in the inner city, and in order to generate art beyond the limitations of classical commission situations. In this respect, Tadashi Kawamata, but also Georges Trakas, Komar & Melamid and Stephen Willats were invited to execute a project in a part of town they had chosen themselves. The work realized in The Hague by Tadashi Kawamata is a characteristic example of his particular, intransigent way of working. Not only does he try to play along with the existing architecture on the spot, but he also creates his own, personal environment, starting from which he confronts himself and his work (he actually lives inside his work, until it is torn down) with the spatial and social - surrounding world. His material is invariably wood, usually originating from the scrapyard and preferably only borrowed there. When the work is finished, the wood can just be used again. To an existing construction, usually a vacant property, he attaches a new, fragile construction, which is some sort of counter point. The building in question remains usable. It is not damaged either: usually, it is hardly touched - preferably not at all. Technically speaking, his constructions exist on their own, not a single nail is driven into the wall. The constructions are rather small in proportion. They never raise the impression of architectural monumentality, on the contrary, they are undeniably intimate, on a human scale - he never works with any material he cannot handle himself - and the 'writing' is so personal and expressive, that it could almost be called expressionism in architecture. In this way, a relation, an identification with this temporary accommodation is created. Kawamata himself compares his work with a soul that can inhabit different mortal bodies. As a Japanese artist who is part of a western artistic circuit, he shows the remarkable capacity of conformation and adaptation on the one hand, and of preserving his own values on the other. Kawamata regards his work as a component of the town in permanent transition. There is a construction on a spot where there used to be another building. In that building, Kawamata works and makes his construction. After that, he leaves it again, his construction disappears, just like the other one before it,

and the present one, the existing building, will disappear and be replaced by another construction that will meet the same fate.

Summary by: L.V.D.A.

Summary translated by: E.V.T.

Philip Peters, "Tadashi Kawamata," *Artefactum* June-August 1988, English translation (original Dutch,) p. 55.



TADASHI KAWAMATA

Project Proposal for "People's Garden"

for Documenta IX, Kassel, Germany 1992

### STATEMENT

In European towns, you will often find small garden houses reminiscent of shacks or cabins gathered together near or at the edge of the towns. These places are owned by people who enjoy gardening, being amidst nature, and who visit them in an effort to rejuvenate themselves at the weekend. This nostalgic effort for a more primitive or simpler life is a necessary escape from complicated and artificial urban city. If this bourgeois mentality typifies the people of Kassel or Germany, this proposed project will take a position against this lifestyle.

The proposed structures with gardens, "people's garden", will be built as a part of and extend up to the Kleingärtner Verein Hofbleiche near the canal of Kleine Fulda. I will make my structures of scrap material with the assistance of immigrant workers. These structures will give the appearance of shacks for homeless people or of a ghetto and will provide an ironic contrast to the peaceful garden houses.

Thirty to forty wooden structures, each about two cubic meters, will be built at two different locations; one is the Kleine Fulda riverbank near the garden houses "Kleingärtner Verein Hofbleiche", the other is at the edge of the park beside the bridge which connects Frankfurter-strasse to the Neue Galerie. Individual or grouped structures will be erected somewhere between these two places like at the end of the bridge beside the Neue Galerie, on Schöne Aussicht Street and the passages down the hill to the Kleine Fulda.

(See marked map and photo)

January 1992 / Tokyo

Tadashi Kawamata  
Proposal for "People's Garden"  
for Documenta IX, Kassel, Germany 1992

